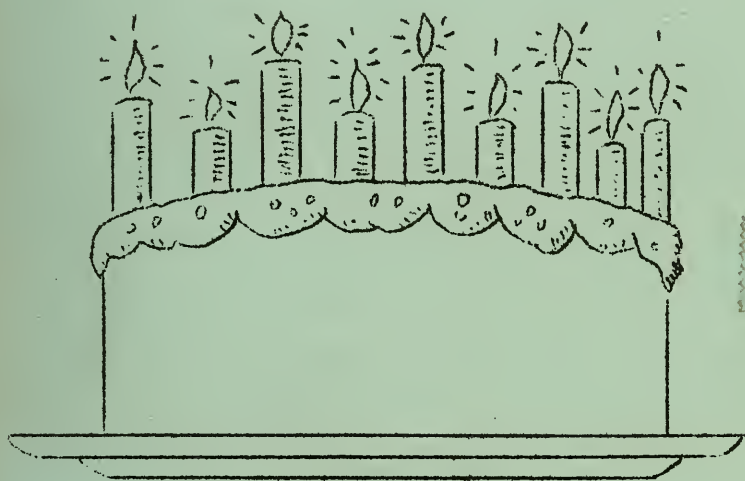


NORTHERN *JUNKET*



25TH
Anniversary

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INDEX

Article

page

How It All Began	-	-	-	-	1
Thoughts For Consideration	-	-	-	-	3
Today Is the Greatest Time Of All	-	-	-	-	8
Contra Contrast	-	-	-	-	10
The Changing Scene In the Folk Dance Field	-	-	-	-	18
Dancing & Community Recreation Service	-	-	-	-	21
A Balance Wheel	-	-	-	-	24
Jazz Dance And the Folk Dance Scene	-	-	-	-	26
Square Dancing In the Early 1950s	-	-	-	-	30
My Favorite	-	-	-	-	35
Singing Square - "Oh Johnny"					
Contra - Portland Reel					
Mixers - Rhody Mixer - Merry Mixer					
Singing Square "Gonna Have A Ball					
Contra - Bonny Lass of Aberdeen					
Folk Dance - Vranjanka					
Folk Song - "The Good Time"					
Recipes					
The Three Faces of Contra Dancing	-	-	-	-	47
The Name Of the Game Is Traditional	-	-	-	-	52

CDSS announces its annual Spring Dance Weekend at Hudson Guild Farm, Andover, N.J. May 17-19, 1974

You might be interested in some of the 27th annual seminars on American Culture at Cooperstown, N.Y. especially in the second week, July 7-13 on American Folk Art. Write: Seminars on American Culture, N.Y.S. Historical Association, Cooperstown, N.Y. 13326 for information.



HOW IT BEGAN

Twenty-five years is a long time to look ahead but it's only yesterday looking back.

At one of my Tuesday night dances at the Boston YWCA, two young college men - Joe Blunden, then attending Harvard Law School, and Gil Daniels, then a student at M.I.T., came rushing up to me as the orchestra and I were conferring about a tune for the first dance. "You've GOT to start a square dance magazine; we'll help you!" Going home on the train I got to thinking about it seriously. Why not?

So that's how it began, twenty-five years ago this month - April.

How true are some of the old cliches! Especially the one about fools rushing in where angels fear to tread!

I could barely manipulate a typewriter with two fingers of each hand and had never seen a stencil in my life, let alone using one. Neither had I ever seen a mimeograph machine, let alone operate one. However, filled with naive enthusiasm I bought a hand-cranked mimeograph machine, a quire of stencils and a pound of ink and started the first issue of Northern Junket.

From the start, I never intended it to be a monthly publication. There just wasn't time for it to be a monthly. At that time - early 1949 - I was calling dances six nights a week, and in the summer months many Sunday afternoons as well, when my orchestra was hired to furnish the music for all kinds of picnics. All of this is not conducive to a monthly publication on which you have to do 90% of the work.

From the very first issue I began printing odds and ends of folklore pertaining to the dance and a little that had nothing to do with dancing. You see, I considered Northern Junket as a hobby, and still do, and for that reason I

had no qualms about offending advertisers because I was not dependent on them for the success of the magazine.

And I had no qualms about taking a healthy swing at many things that I thought were wrong with square dancing - and I still take 'em! I was never a fence sitter and have little patience with those who are, be they people or callers or editors. I was brought up not to be afraid to stand alone if I thought that I was in the right. At times it was lonely. (Right Mike? Right Charlie?)

Northern Junket is a small in numbers magazine and always will be. I think it is a good one - like a frog yellin' for its own puddle! I am proud to know that over one hundred subscribers have been so from the very first issue! Also in the great increase in numbers of colleges subscribing as well as public libraries.

When the idea came to get out a special edition to commemorate twenty-five years of the Junket, I wrote to many friends and leaders all over the country and Canada to send in an article for it. To my amazement **NO ONE REFUSED!** Oh, there were two or three who didn't answer, but that was to be expected. By March 15th we were deluged!

What to do? I couldn't afford to have but one special issue of some 150 pages. So - - - with the exception of some of the "Favorites" section, here they are, in the order in which they were received. By doing it that way nobody should get too offended!

If you like this issue then you will be happy to know that the next one will contain long articles by Louise Winston, Dorothea Thompson, Joe & Ginger Hritz, Gretel Dunsing, and Walter Meier. And the promise of articles from Mary Ann Herman, Yves Moreau, Dick Crum and Glenn Bannerman.

With all best wishes

Ralph

THOUGHTS FOR CONSIDERATION

by CHARLIE BALDWIN



Editor, "The New England Caller"

A talk presented by him at Legacy, May, 1973

Although on one hand, I am happy as a lark to see so many square dance leaders from all over the country gathered here for Legacy, on the other hand, as I stand here to expound a message to provoke your thinking, I am scared to death. Never in my experience have I had the privilege of talking to such a large and highly respected group of square dance leaders. Truly, I stand in awe of the tremendous amount of talent and leadership you represent.

While preparing to talk to you, I asked myself, what do I have in common with you folk? What in my square dance experience would interest you, and what have I to offer that might help with your discussions when we break into Buzz Groups? Keep in mind, I'm not a nationally known, traveling caller. I'm not a recording artist. I'm not nationally anything. I come from a six state area that is 3,311 square miles smaller than the state of Oklahoma. We do, however, have a population of over 12 million, as compared to about 3 million in Oklahoma.

After considerable agonizing, it finally came to me that we all have something in common. One thing at least, that drew us all together - we are all square

dancers. After coming to that momentous decision, it remained difficult to determine what to talk about. What should the subject matter be? Well, if the common denominator is square dancing, it seems reasonable our aims, purposes and problems should be somewhat similar. Consequently, what you are going to hear is a bit of my philosophy and the questions I am constantly asking both of myself and other leaders.

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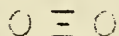
We are involved in a growing program in a changing world. The fundamental questions of philosophy will be facing us throughout our entire association while we search for more complete answers. We are seldom satisfied with earlier answers and our quest is continuous.

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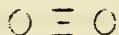
If Legacy is to achieve success, we really need to believe in something, and have a sense of direction. Any program whose leaders do not have some strong convictions is likely to be more than slightly imperfect. Granted, perfection is practically unattainable, but it should be our goal. A program that does not have a sense of values and thus a sense of direction, will never attain greatness, or become attractive to the masses. A willingness to face facts, and a devotion to convictions and directions are essential as we move into an uncertain future. Ignorance and a lack of a sense of responsibility are forms of weakness, and are a poor excuse for being inadequate. I would hope that within the next thirty-six hours, Legacy would agree to at least one direction that we can all agree on and be devoted to.

The attitude that leaders take toward change is one of the most revealing things about them. There are the "stand patters", who resist change and shrink from anything that is new. They seem to believe that nothing should ever be done for the first time. Yet this attitude, if universally adopted, obviously would lead to a program incapable of being attractive to the modern per-

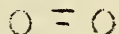
son. At the extreme opposite are the "root and branch people", who want to get rid of everything that is old. They are the revolutionaries who would destroy the traditional. Between the stand-patters and the revolutionaries are those who seek to retain the old values and the good of the past, while displaying a readiness to use new ideas. They want a dynamic integration of the past and the present. They realize that the present has grown out of the past, and they want the future to grow out of the present by a process of intelligent change.



Changes are occurring in square dancing which reach down to the very foundation of our whole existence. In the past, we could expect to thrive under relatively fixed conditions; the time span of significant changes was considerably longer yesterday than we experience today. New changes are taking place within a fraction of the time heretofore and this situation creates unprecedented problems in our whole square dance structure.

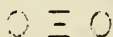


In spite of the amazing growth of square dance interest, many thoughtful leaders are disturbed and anxious. They are concerned over a situation where organizations and individuals fail to come to grips with the pressing problems that, if ignored, could destroy decades of growth. Shrug it off if you will, but there is a great uneasiness existing today because we are not facing facts, and not living up to our moral capacity to change directions. We have been living half a life. We have been developing our appetites, but we have been starving our purposes.

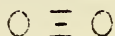


American square dancing is in danger because many of our inherited values and philosophies, concerning the dance, are being challenged in a typical 20th century manner. We live in an ever-changing world, and I'm

sure none of us are so naive as to think the square dance won't change. Of course it will change, and with each new generation who participates. What eventually becomes of square dancing depends in large part on whether we have the intelligence, the sense of responsibility, and the determination to construct a set of values which the majority will accept. It could all start here at Legacy.



Square dance idealists stress the organic unity of the square dance process. Whole and parts cannot be separated. Exceptions cannot be made to the exclusion of other, equally important aspects. Judgements made today have got to be considered in the light of the whole, and have a bearing on the future. Temporary expedients are not the answer. If it is right today, then by the same token, it must bear the scrutiny of tomorrow and have value. If Legacy comes to any decisions, I would hope the foregoing would be kept in mind. Constant changing of the rules hinders progress, especially if the whole is not considered.



Fortunately or unfortunately, depending on which side of my mouth I'm talking out of at the moment, my association with the square dance has covered a span of from eastern or traditional style to western, to our present-day style of All American square dancing. Having been indoctrinated with the early style, later changing, as the transitions took place in New England, I find myself constantly asking and questioning our course. For instance -



The nature and character of a thing is determined not so much by its beginning as by its end. In the beginning, a square dancer is nurtured and kept in a most relaxed and friendly environment. This is generally true throughout all of the beginner class period. Then the dancer moves into the club program. The new environment may very well be friendly, but what has happened

to the relaxation experienced in class? To go a step farther, when should the learning process end and the cliché 'Square Dancing is Fun' become a reality?

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What do we mean - you cannot ignore progress? Is progress developing a program that the ultimate is a Survival of the Fittest? Is it progress when scanning a floor of dancers the majority are seven year dancers? Is it progress when the outsiders consider us a closed society? Are we putting too much stress on experimentation? In arriving at conclusions, we must keep in mind that square dancing is supposedly recreation.

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How do we give the non-dancer and dancer the impression of unity of purpose? Are we being objective to the extent that our present program will hold the majority of those presently dancing and create an image attractive enough to increase our legions?

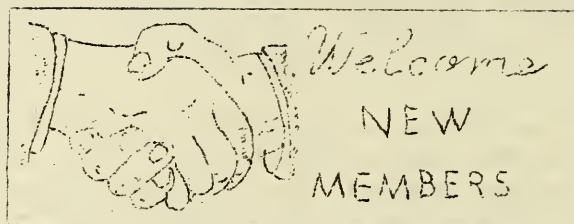
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I trust the foregoing will not give the impression that I am a purveyor of gloom and despair. On the contrary, I am optimistic about the future of square dancing. However, if longevity is to be realized, we must be realistic and recognize our shortcomings. Not only recognize them, but be alert and do something to "keep the train on the track."

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This gathering of Legacy is a dream of more than two years. It is my fervent hope that the search for co-ordination and directions for the future starts here at Legacy. I trust you are as pleased as I am to be a part of such a notable gathering.

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TODAY IS THE GREATEST TIME OF ALL

by BOB OSGOOD

Editor "Square Dancing"

Any time we look back through 25 years of dancing -- a span covered so successfully by Northern Junket -- we are apt to get a bit handlin' in our recollections of the "good old days." Our memories play tricks on us and we find that we tend to remember only the "sunny hours" and forget that each year along the way we had our share of tears and woe. Time has its way of emphasizing the happy experiences and, to be sure, the early days of our square dancing were filled with great dances and lasting friendships.

However, we are in a position today, right now, March 15, 1974, of doing things we were never able to do before. We have the benefit of 25 years of contemporary dancing to look back on, to check our mistakes, to see what went well and what didn't and then to chart a course for the next 5, 10, 25 years or more.

What did we do right? We did some awfully good dancing. We discovered that good squares and rounds and contras and quadrilles all blend well together into a

complete program.

We discovered that to recruit and retain happy dancers we must provide a program of variety and not be afraid to keep the best of what is old alive.

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We discovered that with all the fun of the big dances - the festivals, conventions, etc. - that square dancing really boils down to the home club and to friendly neighbors who have, over the years become a part of our "family". That familiarity, both with friends and with what we dance, is what it's all about. That being re-introduced to a dance we have learned to do well and to music we enjoy is like greeting an old friend.

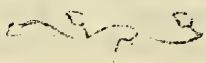
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Certainly we like new things, once in a while, but if we were to completely change our list of friends every four to six months our lives would tend to be empty. Adding a little that is new to us (and that doesn't necessarily mean that it was just written yesterday) and mixing thoroughly with dance material that is familiar to us makes for a happy blending and a successful program.

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For 25 years Northern Junket has looked out into the world of dance and watched as many changes have taken place. At all this time it has been an influence for stability. Perhaps now is the time for all of us to join in and look more closely to our values and determine just where we're going.

It is a privilege to join with the many fans of Northern Junket in saluting its editor, Ralph Page, and on this 25th anniversary issue say "Well Done".





CONTRA CONTRAST

by HUGH THURSTON

author "Scotland's Dances"

Ralph has asked me to write an article for this special edition commemorating 25 years of Northern Junket, but NOT a laudatory article praising the Junket and its editor. Well, if that's what he doesn't want, then that's what he won't get. So I will refrain from giving my opinion that the Junket is about the most interesting and valuable of the dance magazines on the market at the moment. And I won't mention how much I enjoyed, for example, the first-hand descriptions of Kitchen Junkets that appeared a year or two ago, even though such vivid and authentic accounts of traditional dance-occasions are hard to come by in any country. Nor of the contra-dances that appear in each issue, the general reliability of the book-reviews, and the fascination of the snippets of information called "It's Fun To Hunt". Instead, I'll write about the relation between Ralph's kind of dancing and mine, which is Scottish.

Scotland has nothing like New England's squares and quadrilles; New England has nothing like Scottish reels and solo step-dances. So we can put these aside and look just at New England contras and Scottish coun-

try dances. These are cousins - kissing cousins we might almost say. Being close kin, they are very much alike. They also have some significant differences.



Our two heroes, the New England contra and the Scottish country-dance, are about the same age; they both started life in the early seventeen hundreds. Their parent is the English country-dance; to be precise the "longways for as many as will" type of English country-dance. The other kinds (rounds, longways for eight, etc.) died out earlier. Why did Americans and Scottish country-dancing start up at about the same date? Probably a coincidence. Both Virginia and New England were colonized in the sixteen-hundreds, but early pioneers don't have time for dancing - they are too busy exploring, building, planting, hunting, and fighting Indians. After a while things settle down and they can indulge in some gracious living. The early seventeen-hundreds would be about right for this. A historian always likes firm evidence for his dates, and the first actual mention we have of country-dancing in America is rather late - in the dance regulations at Newport in 1747. So we cannot be 100% certain that contras started much before this date, though it is a pretty reasonable guess that the Boston Balls, which started just before 1700, contained some contra dances.



In Scotland, the reason why country-dancing started up about 1700 was different. Just about then the country was getting over its disapproval of what religious people called "promiscuous dancing" - by which they meant dancing with a partner of the opposite sex. Our first piece of hard evidence for Scotland is dated 1704 and is an actual description of a dance "John Anderson My Jo". Scotland, unlike New England, had a flourishing dance-tradition of its own - the native Scottish reel. The country-dance had quite a struggle against this rival. As late as 1775 an English traveler

red reels to country-dances. In fact, not until 1820 or so did country-dancing become really popular in Scotland. So country-dancing may have started a little earlier in Scotland, but it made quicker progress in New England.



What about the dances themselves? From Scotland we are lucky enough to have three longish manuscripts from about 1740. Two of them are really beautiful productions in copper-plate handwriting with highly decorated almost "illuminated" titles. The dances were just like the contemporary English country-dances except for two points, one rather obvious. The obvious point is that the Scottish dances go mostly to Scottish tunes. The other is that the Scots were fond of ending a dance with the figures "set-to-and-turn-corners and reels-of-three-with-the-corners". (The English had no particularly favorite ending). About 1750, under the influence of Jacobite sentiments, a number of dances were given topical names: You're Welcome Charley Stuart is a good example.



We don't know so much about the American dances. Americans didn't seem to write dance descriptions in those early days, and we don't find any details until after 1780. When at last the descriptions did come, they came in vast quantities; several hundreds appeared between 1790 and 1810. The War of Independence (or should I call it the Revolution?), had the same effect on American dances as the Jacobite rising had on Scottish ones - patriotic names appeared, like "Success of the Campaign", "Burgoyne's Defeat", or "Cornwallis' Retreat". Rather naturally, after Independence there was no direct British influence on American dances, but their momentum kept them going along the same lines until 1820 or so. Then a veil is drawn over them, because for some reason people stopped writing dance-descriptions. When they started again, about 1860, a few small but important changes had occurred. The dances were fun

dementally the same, but a few changes in detail had given them some local colour, so now we can see some differences between the American contras and the English dances they descended from.



For one thing, three couple dances were on their way out - instead of forming most of the repertoire they now formed only a small fraction of it. (But an interesting fraction - Money Musk is one). The Americans developed a favorite ending: down-the-middle-and-up-and-cast-off-and-right-and-left. Like the Scottish favorite ending that we mentioned earlier, it takes 16 measures - that's half of a normal-length dance. Some figures died out, including the reel of three. I don't think any new specifically American figures were invented, but ladies' chain became much more popular in America than it ever was in England or Scotland. Later yet, around 1880, the "top couple cross over" ploy became popular. Dances in which they don't cross over, like Money Musk, Hull's Victory, and Patronella, are, on the whole, earlier than dances in which they do cross over, like Lady Walpole's Reel or Boston Fancy. Above all, of course, the thing that made contra-dancing in America different from anywhere else, was the prompting. At some time - no one knows when - the Americans speeded up the organization of the dances. Instead of just the top couple starting, and the others waiting until this couple has worked its way down to them, every alternate couple is active and starts right in. (Some joker has coined the word "inactive" to describe fifty per cent of the participants in this scene of furious activity).



How about Scotland at this date? Oddly enough, the same sort of thing happened, but for a different reason. English influence stopped (about 1820) but not because of any kind of Independence. It was simply that country dancing just about died out in England. Only Sir Roger

de Coverley was danced much, though a few more dances survived in out-of-the-way villages. The last piece of Scottish country-dancing is seen in a little vest pocket booklet published in Glasgow in 1827 called The Ball room. This booklet listed a couple of dozen country-dances, half of them called English and half Scottish. (Several of the Scottish ones had the set-and-turn-and-reel-of-three ending which was still a favorite of the Scots. None of the English ones did).



Later booklets republished many of the dances, but in the later books they weren't given a nationality label - English country-dancing no longer existed and the dances were all regarded as automatically Scottish. It is rather ironical that Patronella - dance number one in book number one of the Scottish Country Dance Society's collection, and the dance that everybody knew when the Society started collecting after World War 1 - is one of those that appeared first as "English".



In Scotland there also arose a few country-dances using strathspey tunes and schottische steps. The strathspey is a very characteristically Scottish rhythm - even the Irish have nothing like it - and these strathspeys are the dances with the strongest "local colour". They were not danced in big-city ballrooms; they were very much village dances.



These separate developments in America and Scotland meant that, by, say World War 1, American and Scottish country-dances looked different in many ways even though they were cousins.

Could there, though, have been some direct influence of Scottish dancing on American dancing, which

might produce resemblances inherited from their common ancestor? After all, many thousands of Scots emigrated to the New World. At a superficial glance there do seem to be a few of these extra resemblances, but on a second look they all seem to be misleading: none of them are due to direct influence. Let us look at them.



1. Hull's Victory and Scottish Reform. At first sight these two dances, one American, the other Scottish, look very much alike. This is because both dances contain the "balance in line" figure. But this is the only striking resemblance. For the rest, Hull's Victory is as typical a contra as it could possibly be, because the second half of it is simply the stereotyped ending "down-the-middle-and-up-and-cast-off-and-right-and-left". The second half of Scottish Reform is an equally stereotyped formula common in Scotland in the nineteenth century (the same as the second half of Patronella). In fact, balance-in-line is a standard quadrille figure which could easily have found its way independently into two dances. If one of these dances is copied from the other, then Scottish Reform will have been copied from Hull's Victory, because Hull's Victory is almost certainly the earlier dance.



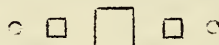
2. Money Musk and Monymusk. Clearly the same dance. But Monymusk is not a traditional Scottish dance. It was resurrected in 1934 (out of a book published in England in 1786) and there is no evidence that it was ever danced in Scotland before that date. The tune, of course, is Scottish.

3. Both nations use a few French terms: allemande, promenade, etc. And if you look at American dance-descriptions of about 1800 you'll find vast quantities of French terms: olivettes, moulinet, rigaudon, etc. etc. But English books of that date used French terms too: in fact, everyone did - French is the international lan

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guage of the dance and around 1800 the country-dance was sophisticated enough to use it, just as it used Italian terms (allegre, andante, etc.) for music.

4. Some Scottish tunes are found in New England. But not many. And not the real 100% Scottish tunes full of Scottish character - not The Duke of Perth, nor The High Road to Linton, nor The Kilt is My Delight. And no strathspeys. Rather, they are the tunes which are better described as Scoto-Irish because they are equally at home in Ireland: tunes like Soldier's Joy, Miss McLeod (Mrs. MacLeod), Devil Among the Railors (Devil's Dream) etc. These tunes are well-known in England, and Soldier's Joy is even found all over Scandinavia and Finland. The only really characteristically Scottish tune found in New England is Monymusk, and this did not come direct from Scotland, but via England. There is one piece of cross-influence, but it goes the other way; the American tune Staten Island is popular in Scotland.



5. Patronella/Petronella. We saw that this dance was originally English, and it probably came to America early on directly from England. It certainly came early enough to change its ending to the typically American down-the-middle-and-up-and-cast-off-and-right-and-left.



6. Both countries have a "turn contrary corners" figure. But as does England, and the American version is the same as the English one - right to partner and left to corners - whereas the Scottish version is right to corners and left to partner.



So where does all this leave us? New England contra-dances and Scottish country-dances are off-shoots of the same parents, with all the resemblances that

...
this implies but few or no others. And differences show up where each has gone its own way - American "calling" and walking steps as against Scottish memorization and travelling steps. But they do have this in common - Scotland and New England are the two places where country-dancing flourished after it died out in the land of its origin, giving pleasure to many and playing an important part in the social and cultural life of the people who fostered it.



The Annual Highland Ball, sponsored by the Royal Scottish Country Dance Society, Boston Branch, will be held Saturday May 4, 1974, 7:30 to 12:30 p.m. in the Dorothy Quincy Suite of John Hancock Hall, 180 Berkeley St. Boston, Mass. with Angus McKinnon and the Scots Canadians.

Folklore in America, an intensive three-week summer institute, June 10 - 29, 1974. Sponsored by the George Washington University in cooperation with The National Folk Festival Association. Additional information from: Victor K. Golla, Dept. of Anthology, George Washington University, Washington, D.C. 20006.

Penn State University is offering a FREE Folk & Square Dance workshop, Saturday, May 11, 1974, with David Henry & Al Schwinabart teachers. Afternoon workshops 1 - 5 p.m. Evening party 8 p.m. - ?? All events to be held in White Building, North Gym.





THE CHANGING SCENE IN THE FOLK DANCE FIELD

by VYTS BELIAJUS

Editor "Viltis"

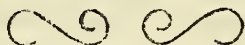
During the 40 years (and some) of teaching folk dancing, great changes have taken place. For one, the popularity of the folk dance since the early 30's has increased a thousand percent, if such a comparison could be made. Ethnic demonstrational groups existed, and in ethnic neighborhoods the simple, ballroom type of folk dances were used as a recreational and social activity among the ethnic neighbors. But International folk dancing among non-ethnics as a hobby and as a recreation was still unknown.

Some folk dancing was utilized in certain schools as a regimented physical education activity, done mostly by a few girls in black bloomers. But now - gone are the bloomers! Many schools and universities are taking up folk dancing and many university students are finding it as a favorite pastime. In some universities the registration in folk dance classes are counted in the hundreds. Brigham Young University in Provo, Utah, is

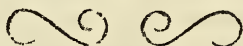
a good example where about 400 students dance. In lesser numbers, folk dancing is favored at Ricks College in Rexburg, Idaho; Illinois State University in Normal; Ball State University in Muncie, Ind.; UCLA in Los Angeles; University of Arizona in Tucson, and other places. Popularity of the folk dance often depends upon the knowledgeability of a teacher and his ability to convey the element of fun while learning.



In "olden" days, many folk dance leaders tried to maintain authenticity while doing and enjoying the dances. Some went overboard in stressing this point, while others viewed authenticity as a minor factor. The joy of dancing and the companionship it afforded was deemed uppermost for the hobbyist and recreational folk dancers, and this latter faction is prevailing.

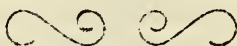


At one time even versions were frowned upon. Unpleasantnesses and accusations were exchanged, and often bitter feuds existed anent one form of a dance against the other. But nowadays, I would like to see at least a half dozen dances that are free of versions. I remember when I first tried to teach three different versions of a dance which claimed 21 versions, at one camp, I was prohibited from doing so. "Versions confuse dancers," I was reprimanded! A few years later European teachers appeared on the scene and taught at many folk dance camps versions upon versions of this same dance!

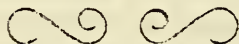


During my constant travels from coast to coast, and observing festivals and dances danced either by the general public or demonstrators, I have noted a great number of variants, to popular and "standardized" dances. There are many ways of doing Karagouna, or Pento-zali. Four ways thus far of the Greek Gaida Gidas, and

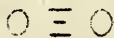
a great number of versions of the Bulgarian girl's dance, Dobrudjanska Raka, including different versions for men!



Versions upon versions exist for Armenian dances. Even the Sardana, in spite of claims of self-appointed authorities has a number of versions. This is true of the folk dance situation, not only in the United States but even in Europe. Perhaps even more so in Europe where researchers and choreographers dig up simple versions of dances and create a whole ballet out of it and then export it to the USA as authentic stuff!



One should see some of the schmaltzy versions of the once simple Polish dance, Zasiali Gorale, or some of the kolo suites from Yugoslavia! Only during the Eisteddfod in Llangollen, Wales, can one see authentic, and traditional material. Over here anything that does not permit change is considered stilted and stifled and the enforcer of authenticity is considered an old blue nose - or worse! This attitude is, perhaps, the greatest change in the folk dance scene - tolerance toward change, or "sacrificing" authenticity for the sake of greater enjoyment.



The Krakowiak Polish Dancers of Boston will give a dance concert in John Hancock Hall, Boston, Mass. Saturday, May 18, 1974 at 8:00 p.m.

Ontario Folk Dance Camp, Friday, May 17th to Monday, May 20th, 1974, at Huron College, London, Ontario. On the staff will be: Dick Crum, Balkan dances; Nelda Drury, Mexican dances. Information by writing: Cecille Ratney, 125 Chaplin Cres. Toronto, Ontario, Canada.

Philadelphia Folksong Society holds its annual folk festival August 23, 24 & 25, at Pool's Farm, Upper Salford Township, Pa.



DANCING AND COMMUNITY

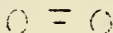
RECREATION SERVICE

by RICHARD A. TAPPLEY, Director
State of New Hampshire
Community Recreation Service

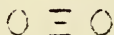
I had the good fortune to serve on the Planning Committee for the National Parks, Arts and Leisure Project during the past year. This project was co-sponsored by the National Endowment on the Arts, the National Park Service and the National Recreation and Park Association. Its purpose was to initiate new "arts" programs in recreation and/or park settings and to improve existing programs.

Fifty artists and recreation administrators from throughout the United States, met in Washington to plan the project, and again to evaluate. Between the two meetings, ten regional meetings were held. One of these was in Boston.

Although a great variety of arts were represented, there was practically no input from square or folk dance personnel in the Washington or the Boston meeting. There was constant reference to the symphony, childrens theatre, community playhouse, chorale society, sculpture, painting, but neither artists nor recreators talked about contras, squares or nationality dances.

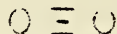


This is quite a contrast to what I recall as Director of Recreation in Bristol, New Hampshire, 25 years ago. Dancing was an important part of our program - as it was in many New Hampshire schools and recreation departments. Regional Dance Festivals were events we looked forward to.



Today I don't know of a single recreation department in our state which promotes dancing on a par with other social, creative and physical activities.

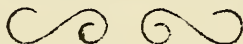
Something has happened, however. Our 1974 Northern New England Recreation and Park Conference, held in North Conway in January was devoted to the Arts. It was co-sponsored by the Arts Commissions in Maine, New Hampshire and Vermont. The last session on Sunday was entitled "Folk Dance and Music". This was directed by Dudley Laufman. You would have been excited, Ralph, to see the attending artists and recreation administrators thoroughly enjoying contras, squares and folk Dances. It seemed as if all of a sudden they awoke to the great potential there is in dancing!



I believe we are in a period which we might call a "Return to the Traditional", when activities such as church suppers, band concerts, backyard horseshoe tournaments, community picnics, field days, dancing, and many others will enjoy a comeback.

During the Parks, Arts and Leisure Project we learned that the arts are now being brought to the people where they are. No activity is more adaptable to this trend than dancing. It can be done in neighborhood streets, church vestrys, town and grange halls, barns and kitchens!

This will not happen, however, unless we who believe that dancing should have a place in the discretionary time of people, make it happen!



Dates for Maine Folk Dance Camps are:

Session A - June 15 - 21	Session D - July 6 - 12
" B - June 22 - 28	" E - Aug. 17 - 23
" C - June 29 - July 5	" F - Aug. 24 - 30
Labor Day Weekend - August 30 - Sept. 2.	

Special week, July 13 - 19, will be held for those who have expressed a desire to have more time for music, singing, arts, crafts, and a chance to learn some of the dances of past years, as well as to learn some of Henry Lash's secrets of cooking.

Spring weekend at Green Acres with Mary Ann & Michael Herman, the O'Donnells & Joe Wallin. Write: Green Acres, Loch Sheldrake, N.Y. 12579.

June 7 - 9, Spring weekend at Scott's Oquaga Lake House Deposit, N.Y. with Ada & Jas Dzievanowski, Polish dances & Rich Castner, International folk dances. Write to Scott's Oquaga Lake House, Deposit, N.Y. 13754.

The Country Dance Society, Boston Centre, hold weekly dances at the Cambridge, Mass. YWCA, Temple St. Called "Drop-In" parties every Tuesday feature New England style squares and contras. The Society also announces its annual "Pinewoods Weekend" at their Pinewoods, Mass. camp, July 5-6-7, 1974. They will have a food booth at the New England Folk Festival as usual.

A BALANCE WHEEL

by ED MOODY

Every piece of machinery, to function properly, must have one vital part that governs its performance. Clocks and watches have their balance wheels which govern their accuracy, and the way they rotate and de-rotate about one quarter of a million times a day can be so accurately adjusted that a good time piece will not vary more than one half a minute per month to be considered good.

Each sector of human activity also must have, figuratively, its own balance wheel to be successful in its endeavors.

Let us here examine one particular activity - congenial, neighborly dancing. Since the beginning of time people have danced. It is an activity which, properly performed, allows folks to relax, enjoy meeting other like-minded folks, and banish from our minds the cares and problems of everyday life as we move, in groups or as couples, to the cadence of well-phrased music. Throughout this entire Universe people are born with that desire. For example, a baby just beginning to walk will pat-a-cake with its hands in proper tempo, and as it grows up the desire to move the entire body to good timing continues.

However, this desire can get out of hand and, fig-

unactively speaking, fly off at a tangent and be abused. Somewhere there must be a balance wheel to preserve that which has been proven over many centuries, to be the most relaxing and enjoyable form of dancing.

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In America we do have such a balance wheel. Up in the Northeast corner of our United States there lives a gentleman who has dedicated his life to the study and presentation of the best of excellent, comfortable dancing. For a quarter of a century he has published a magazine which always contains food for thought concerning ways to preserve this marvelous activity in its best light for posterity.

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We who subscribe to this publication and read every word of each issue, surely benefit, as we too, all over America, learn from its pages and in our own little ways try to carry on and teach others the fundamentals of a superb relaxer - Good Dancing.

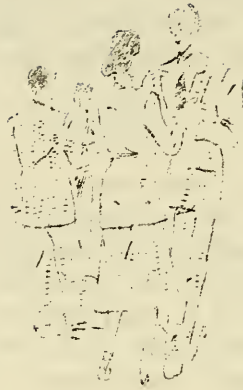
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Yes, this activity of our Traditional Dancing does have its balance wheel - "Northern Junket" - and I am sure that we all hope it will maintain its standard of excellence for twenty-five more years at least.

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Plan to attend the New England Folk Festival held this year in Natick, Mass. High School, April 19-20-21. Exhibitions by top New England ethnic groups; traditional foods; general dancing. A good time is promised.

The Stockton, Calif. Folk Dance Camp announce a change of dates for 1974. First week, July 21 - July 27; Second week, July 28 - August 3. Write Jack McKay, Director, Univ. of the Pacific, Stockton, Calif. 95204 for further information.



JAZZ DANCE ON THE FOLK DANCE SCENE

by ANN I. CZOMPO
S.U.N.Y. at Cortland

Many people throughout the United States have been increasingly involved in the folk/and/or square dance movement in the past several decades. Depending upon the time, place, availability of teachers, exposure to materials from a particular geographical area of nationality, certain types of dances can be found in varying degrees among different folk dance groups. A seemingly new trend among some of the groups is the incorporation of jazz dance along with the more traditional folk dances of Western and Eastern Europe, Latin America, and the Near East. How has jazz dance, a rather unlikely form, slipped into the folk dance field?

I feel partly responsible for this, having introduced many mini-jazz dances at various folk dance camps and workshops here in the United States, in Canada, and in Hungary. Recreational jazz dance serves a purpose,

but its position in the folk dance field might be questionable or defensible, depending upon how one looks at it. Jazz dance has undergone some interesting changes since the early 1900s, but its representativeness as a home-grown American dance form can hardly be disputed.

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How did jazz dance develop and what has happened to it up to the present time? At the risk of over-generalizing, I'll include a brief sketch of the history of jazz dance. Many dance historians can trace the first evidence of jazz dance to early jazz music. Negro slaves in the South, who were exposed to the music and movements (jigs, reels, etc), of many settlers from the British Isles, adopted and changed the dance they saw and the music they heard, developing a new and unique form. They had not abandoned a style of movement, syncopated rhythms, or a characteristic posture inherent in their dance tradition, but slowly began to incorporate elements of the dance of the settlers. Thus, a new movement vocabulary evolved. This early style of dance has been called tap dance and was characterized by spontaneity, improvisation, and unique movement patterns growing out of older forms (combination of movement of the British Isles, "shuffling" and rhythmic patterns of much African dance). In a sense, this synthesis was the beginning of a new tradition which we now call jazz.

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For a period of several decades, the new forms of jazz were retained and further developed by American blacks. However, during the middle decades of this century, vaudeville, variety show, and musical comedy producers/directors recognized the commercial value of jazz dance for entertainment. As a result, professional choreographers of both races, but primarily whites, became involved, designed production routines for large groups. Jazz dance during this time underwent some rather great changes. The materials of jazz dance continued

to be drawn from folk and popular dance (Afro-Caribbean included), but choreographers tended to superimpose their formal training in ballet and modern dance (performing arts) on jazz, thus forcing it into a somewhat structured form, geared more toward performance than to spontaneous and individualistic expression. Actually, from that time on, jazz dance has belonged to the highly trained professional performer who learned his material from a skilled and artistic choreographer.

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Recently, within the last ten years, there is yet another trend - "give the dance back to the people". And we find a tremendous growth of novelty dances in the form of ballroom dances, mixers, jazz dances, etc., devised specifically for recreational use. In other words we have moved from spontaneous folk or popular dance to structured, technical dances (professional, performance, artistic), and back to dances for recreation. Interesting enough, each phase has influenced the others in terms of materials used. In new recreational dances, one can find materials traceable to earliest African dance; movements devised by a specific choreographer who might have developed them for a specific choreography or jazz technique; bits and pieces from national dances, ballroom dances, modern dance, ballet, ethnic dance, etc. The dances are arranged, however, for use by untrained dancers strictly for recreational purposes.

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Recreational jazz dances are built on a structure reflecting musical phrasing of the selected jazz or rock music. These patterns or dances are not unlike folk dances which are often repeated over and over. Footwork is derived from folk, ballroom, modern, ballet and jazz dance. Body and arm movements are taken from these also, but there is generally a greater degree of movement in the torso than in the social forms of folk, ballroom, and square dance. Basically, a recreational

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WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO, any old-time dance music for violin or full orchestra. Dance music only, please. Send to:

Ralph Page
117 Washington St.
Keene, N.H. 03431

The Canadian Folk Dance Record Service carries full lines of "DANCE ISRAEL" LP: also Bert Everett's book - TRADITIONAL CANADIAN DANCES. Write for listings.

185 Spadina Ave. Toronto 2B, Ontario, Canada

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information call him at VO 2 - 7144

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jazz dance provides a framework in which the individual dancer can express himself in movement appropriate to the style of the particular dance. This allows for a certain degree of spontaneity and improvisation so typical of early jazz dance. The content of the dances is, then, primarily jazz dance movement derived from many sources and combined in such a way that it produces "jazz patterns."

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Jazz dances are found in a variety of styles: modern jazz, which includes movements of early jazz up to the present; jazz rock, which incorporates movements of "rock dances" since the Watusi, twist, etc.; lyrical jazz, a combination of modern jazz and jazz rock with a tendency toward more flowing and balletic movement; and perhaps nostalgic jazz, a return to - or re-creation of - the oldies and goodies of the past. Music, for the most part, determines the style of the dance.

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And still the question remains. How does jazz dance fit into the folk dance field? Perhaps the whole field of jazz dance has served a long-enough apprenticeship that it can be called "traditional", dance of the common people, handed down from one generation to another, etc. However, any one jazz dance has not served the test of time as a folk dance like the tarantella, for example, has. Perhaps in time this may happen. Is, however, a jazz dance any less "folk" than those dances which are deliberately choreographed in the style of a "national" dance; or an arrangement made out of so-called "pure" folk dance for performance or recreation which we, as folk dancers, grab up and add to our collection of "folk dances"? I think not.



SQUARE DANCING

IN THE EARLY

1950'S



by MARTIN RACHARACH

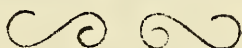
To continue my graduate education at the University of Wisconsin I moved to Madison in 1950. After several months of attending to my studies and to my research program, I began to explore both the Campus of the University and the city of Madison for recreational diversions.

One of my first discoveries was a weekly program of square and folk dancing sponsored by the University of Wisconsin Student Union Association, called 'Folk Fiesta'. Many students, past and present, some faculty members and their friends would gather in the spacious hall of the Student Union Building on Sunday evenings to participate in a two-hour program led by one of the former students who owned a record player and square and folk dance records.

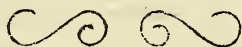
The caller would start off by asking everyone wanting to dance to join hands in a large circle. After a few "calls" he would arrange to have us promenading with a partner, and after a few additional "calls" we found ourselves in squares around the floor ready and eager to 'walk to the music'. An average attendance was 20 to 25 squares.

During the first half of the evening the caller would ask the fellows to pass their partners one posi-

tion to the right after each square so that we danced with many partners. Each set of three squares was followed by a couple dance or two and then a mixer. After the intermission we lined up for a contra and then continued with squares and couple dances for the rest of the program. The squares were built around basic figures like "circle to the left (or to the right), allemande left (or right), grand right and left, promenade, dos-a-dos, swing, ladies chain, right and left through, and sashay. The calls for these figures were repeated in the singing calls but in a more organized fashion. The contra of the evening was selected from Petronella, Haymakers' Jig, Beaux of Albany, Money Musk, and Sackett's Harbor, danced to a French-Canadian tune called 'Reel de Petit Minou', which kept running through my head long after the dance had ended.




The large attendance and open-door policy assured many new faces every week. I enjoyed participating in this pastime and did not mind repeating some of the dances week after week. After all, even if the square dance was the same, I had a different partner now and there were three new couples in my set. Folk Fiesta was a recreational and social program which provided fun-filled evenings of informal and free entertainment.

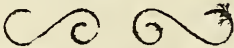


After several weeks of regular attendance at Folk Fiesta, one of the more experienced dancers revealed that he attended weekly square dances at the Y.M.C.A. as well. I decided to investigate at once, since my informer had let me know that there was always a shortage of men. On entering the Y.M.C.A. I found many faces familiar to me from Folk Fiesta. The hall was quite large and the eight to ten squares had plenty of room to dance. While the callers had been practicing their art for a long time, some still called without using a microphone, they could not explain the square dance fig-

ures very well. It was only after watching others do them that I could dance some of the patterns without confusing the entire set. Usually the callers would bring along the latest record releases and call sheets, or the most recent issue of 'Sets In Order' to try out new square dance figures.



Of course the programs included many of the familiar dances like 'Hot Time in the Old Town Tonight', 'My Little Girl', 'Hurry, Hurry, Hurry', 'Down Yonder', 'Mountain Music', 'Solomon Levi', and 'Alabama Jubilee'. The latter was usually the last square of the evening and it provided a real challenge to the dancers (to stay with the caller) and to the caller (to remember which couple he was addressing himself to at the moment). In addition to the singing calls I remember pattern calls like 'Dip and Dive', 'Make an Arch and Tunnel Through', 'Right Hand Up and Left Lady Under', 'Texas Star', 'Arkansas Traveller', 'Birdie In the Cage', and a number of combinations of figures for four. I had a lot of fun improvising during these dances by exchanging places with my partner, or by leading to the left when directed to the right by the caller. The other couples in my set seemed to enjoy the horseplay; it kept them on their toes to make the necessary adjustments in the dance. There was always the chance that the caller was watching my set too closely and would become confused in his call. This usually happened when my set danced immediately in front of the caller. I made sure that we were located there at least once during the evening.

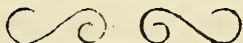


On my way to the Y (I was a pedestrian in those days) I usually stopped at the record store to look for posters of future square dances around Madison. I did not have to do much hunting for this information since one of the sales ladies played in the square dance band. When she was available she would gladly volunteer the

Schedule of the orchestra and the dates of other dances as well. Once I made up my mind which dance to attend, I arranged for transportation with one of my friends who owned a car, and who liked to square dance as much as I did. Of course, we invited our favorite partners to share in the fun.



On the night of the dance we would arrive at the dance hall in plenty of time to visit with the other dancers about previous square dances, and the caller to let him know what squares we would like to have included in the program. He, in turn, would mention that he had music for couple dances along. He would play some of these records between the sets of squares. We usually danced a Schottische, Boston Two Step, Cotton Eyed Joe, Laces and Graces, Tennessee Waltz, St. Bernard Waltz, French Minuet, Irish Waltz, and a Polka. Occasionally, the caller's wife would ask for a mixer so that she could join the action. The favorite ones were Lily Marlene, Teton Mountain Stomp, California Schottische, Glow Worm, and the Patty Cake Polka. After the dance we would stop to tell our hosts and the caller that we had had a wonderful evening, and asked that we be informed of future dances.



While recollecting these pleasant memories of square dancing in Wisconsin a quarter century ago, I tried to recall what attracted me to this pastime. Square dancing experienced a great revival after World War II. I discovered this form of recreation during this era and became engulfed by its challenge. I enjoyed listening to familiar folk tunes which had survived the test of time. Available phonograph records were recordings of favorite melodies as originally written. The patterns of the calls were simple and they required little explaining. Many of the callers were old-timers who remembered them from their own dancing days when there was only live music and no microphones. With the release of modernized recordings of established melo-

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dies and the adaptation of 'hit' tunes to square dance patterns, and the addition of new terms to the caller's vocabulary, endless combinations for new square dance figures emerged. Certainly, the well-known biological theory of 'selection of the fittest', applies to the square dance field as well. The survivors of the present plethora of recordings and calls will be the favorites twenty-five years hence.



The Second Annual Spring Folk Festival of the Philadelphia Folksong Society will take place May 25-26, 1974, at Drexel Univ. Evening concerts will be held at Drexel Auditorium, 32nd & Chestnut Sts. Workshops will take place Saturday & Sunday afternoons at the Creese Student Center. Contact Katie Hynes, 1912 Green St. Philadelphia, Pa. 19130 for more information.

The Country Dance & Song Society of America announce a special party April 6, featuring English & Irish Country Dancing, in Duane Hall, 201 West 13th St. NYC. NW corner 7th Ave. 8:15 - 11:00. Their Spring Festival is at this year at Barnard College, April 20, 1974.

The New York Branch of the Royal Scottish Country Dance Society announce their annual Spring Weekend for May 17 to 19, 1974, at Holiday Hills, Pawling, N.Y. Inquire of Olga Meyer, 1237 E. 34th St., Brooklyn, N.Y. 11210, for more information.

Announcing Buffalo Gap Folk Dance Camp, Memorial Day weekend May 25-26-27, 1974 with Andor Czompo, Hungarian dances; Ann Czompo, Jazz dances; Billie Burke, Balkan dances. Write to Mel Diamond, 2414 East Gare Dr. Silver Spring, Md. 20906 for more information.

The 3rd Annual International Folkdance Camp will be held at Camp Leonard, - Leonore, Kent, Conn. Moshe Eskayo, director. Two identical sessions: Aug. 23-28; Aug. 28-Sept. 2. Write to Moshe Eskayo, 2121 Broadway, NYC. 10023 for more information.



MY FAVORITE

SINGING SQUARE

From Dick Leger

"Johnny Oh Polka Square" Top #25214

Note: From head position, couples do two polka steps forward to center of square. From side position couples always go directly to their right; couples remain together through entire sequence. All couples move simultaneously from every position.

Figure (heads forward, sides to the right)

Polka, polka, walk 2,3,4 (new hds forward)

Polka, polka, walk, 2,3,4 (New hds forward)

Polka, polka, walk, 2,3,4 (New hds forward)

Polka, polka, walk, 2,3,4 (Four ladies chain)

Oh, Johnny, Oh, Johnny, you turn and chain them home

Oh, Johnny, Oh, Johnny, your corner promenade

You're not handsome, it's true, but when I look at you
I just Oh, Johnny, Oh, Johnny, Oh! (hds forward, sides
to the right).

Middle break:

(Sides face, grand square)

Oh, Johnny, Oh, Johnny, how you can love

Oh, Johnny, Oh, Johnny, heavens above (reverse)

You make my sad heart jump with joy

And when you're near the ladies have to chain
across the ring

Oh, Johnny, Oh, Johnny, please chain them back

What makes me love you so? (Promenade)

You're not handsome, it's true, but when I look at you

I just, Oh, Johnny, Oh, Johnny, Oh! (heads forward
sides to the right)

Sequence

Fig. Fig. Middle break, Fig. Fig.

Note In middle break, the same footwork is used.

Polka, polka, walk, 2,3,4 etc.

For teaching figure

From head positions couples do two polka steps forward to center of square. In four walking steps they will turn and back out to the side position on right. From side position, couples do two polka steps directly to their right. In four walking steps they will walk to nearest head position to face center.

MY FAVORITE CONTRA

From HERBIE GAUDREAU

author of "Modern Contra

PORTLAND REEL

Couples 1-3-5-etc crossed over

In your lines go forward and back - This call given before the start of the music or during the introduction, and also during the last 4 counts of a 64 count tune.

- - - - and with the left hand lady swing

- - - - down the center four by four

- - - - California twirl and come right back

- - - - bend the line and right hand star

- - - - back with the left from where you are

- - - - everybody pass through

Walk right over and turn alone

Those who can, right and left home

- - - - make two lines go forward and back etc. etc.

Portland Reel - continued

Since this is a double progression dance couples move up and down the floor in a short period of time.

I called this dance for the first time at the New England Square Dance Convention when it was held in Portland, Maine, and it went over fine. That's why I call it the "Portland Reel". Here's how I introduce contras to modern square dancers.

1. Align the squares in the hall.
2. Heads lead to the right and circle to lines of four
3. Ladies chain across (don't chain back).
4. All box the gnat with opposite or pass through and turn alone.
5. Join hands with the other sets and form long lines the length of the hall. The floor is now ready for a walk through.
6. Explain dance direction such as up and down and across the floor; motion with the hands how to describe this. And that's all there is to it!

MY FAVORITE MIXERS

From TOM NGOMAN

Practice ^{these} with your favorite singing calls - - there is time to sing the last two lines.

Examples - - "Street Fair" - J-Bar-K 139B
 "Maybe" - Blue Star - 1921
 "Top of the World" - Hi Hat 431
 "Charlie's Polka" - Kalox 1151B

Both dances start from lines of four (two couples) all facing in promenade direction around the hall. And the call "Promenade four-in-line" is given during the introduction of the music. Whenever "promenade" is given the dancers resume the four-in-line.

RHODY MIXER - from an idea 'borrowed' from Dick Leger

Ladies freeze and the men move up - - -
 Bend the line - the ladies chain -
 Chain them back - - -
 Make a right hand star - -
 Now back to the left - -
 Men turn back and swing this girl -
 Promenade (and sing)

MERRY MIXER - Dedicated to the Heel & Toe Square Dancers of Merrimack, N.H.

Bend the line - -
 Ladies chain - - -
 Go forward and back - -
 Ladies chain again -
 Flutter wheel - - - Sweep a quarter more
 Do sa do in front of you -
 All the way to an Ocean Wave, and balance -
 Pass through, and swing a new girl -
 Promenade (and sing).

My personal congratulations for the 25th year of the Northern Junket. I am meeting more callers who are finally waking up to how important a sound Philosophy of Square Dancing leadership really is for keeping it "alive and well." Tom.

Want to make a 14-day tour of Yugoslavia? Write to Geo. Tomov, 43-16 Judge St. Elmhurst, N.Y. 11373 for further information about his proposed KIM tour.

If you live near the Chicago area be sure to write to Clare Semmlow, 1727 N. St. Michael's Ct., Chicago, Ill. 60614, and ask to have your name placed on the mailing list. There's dancing every day of the week!

The Second Five College Folk Festival, featuring traditional music, will be held April 26, 27, 28, 1974, at Hampshire and Amherst Colleges, in Amherst, Mass.

MY FAVORITE SINGING CALL

From BRUCE JOHNSON

"Gonna Have A Ball"

Intro. Middle Break, & Closer

Allemande left with the corner. Go right - and left -
- Turn back three people - you count to three you bet
(go) One, two, three, turn back one to an allemande thar
Hang on tight, the men back up
You've got a back up star
- Shoot that star, a grand ol' right and left you go
- Hey, when ya meet that lady, promenade back home
Ya know, if you'll do the dancin' I'll do the call
We're gonna have a ball.

Figure

One & three (2 & 4) promenade, halfway round I say
Same two go forward up, come back to place & whirlaway
Pass thru, separate, go 'round just one and then
- Make a right hand star & turn it - one time my friend
Allemande left your corner, do-sa-do your own
Swing the corner lady then (you) promenade home
This gal's the happiest one in the hall
 (the skinniest one of 'em all)
 (has something that makes the boys call)
 (I like to dance with this gal most of all)
We're gonna have a ball.

Standard sequence: Intro. Fig. twice (heads) break,
Fig. twice (sides), closer.

Choreography & called version by: Bruce Johnson
Santa Barbara, Calif.

State University College at Brockport, N.Y. will hold
an "End of class" celebration & dance, Friday, May 10,
1974 with the Swamproot Stringband at Seymour Union
ballroom with Rich Castner calling the squares.

MY FAVORITE CONTRA

From HAROLD KEARNEY
New Sharon, Maine

THE BONNIE LASS OF ABERDEEN

Couples 1-4-7-etc active - Do NOT cross over

Active couples go down the outside below two
Cross over and up the outside (come up one)

Forward 6 and back

Right hand to partner - $3\frac{1}{4}$ round

Forward 6 and back

Turn contry corners (first go to left hand coener with
a left hand around - then partner
right, go all the way around - oth
er corner with left hand around)

Balance partners - swing partners

Over to place and down the outside, etc. etc.

Harold writes: "I generally use "Chorus Jig" for music. We are keeping as busy as we want to be - dances almost every Saturday night, plus quite a few in between, same type groups: Granges, schools, churches, Colby college Outing Club, and some just for fun with old friends. The 'hot-shot' clubs still seem to be flourishing in some areas, but dying out in others. One former member of our old Farmington group (now disintegrated) made a point to come in and tell Marie the other day how he and his wife were now "studying" square dancing and hoped to "Graduate" soon. Of course she congratulated him on his accomplishment!"

A dance study tour is being sponsored by Alverne College, Milwaukee, Wisconsin, under the direction of Mrs. Virginia Weiler. The tour will leave this country May 26th and return June 12th stopping for study in Killarney and Dublin, Ireland, as well as a week in Scotland and the same length of time in London, England.

MY FAVORITE FOLK DANCE

From GEORGE BASS

West New York, N.J.

VRANJANKA

Folk Dancer MH3020B

Formation: Open kolo, hands joined and held fwd about shoulder height, but arms gently curved. Leader carries handkerchief in right hand.

Note: The whole dance has a languorous, oriental feel to it. All movements are relaxed and flow from one into the other. This version is the original, as done in Vrange, South Serbia.

The Dance

Meas.

1. Ct. 1 - Step to R with R ft. Ct. 2 - Lift on R ft. (almost arhop), moving R. Ct. 3 - Step L ft across R ft moving R.
2. Ct. 1 - Step to R with R ft. turning body slightly to L, and lean shoulders back a bit. Ct. 2. Place L toe in front of R ft and flex knees once. Ct. 3 - In this same position, flex knees again.
3. Ct. 1 - Step on L ft in place, turning body slightly to face R, keep shoulders back. Ct. 2 - Place R toe in front of L ft and flex knees once. Ct. 3 - In this same position, flex knees again.
4. Same as Measure 2
5. Ct. 1 - Step L ft in place. Ct. 2 - Step on R ft in place. Ct. 3 - Step on L ft in place.

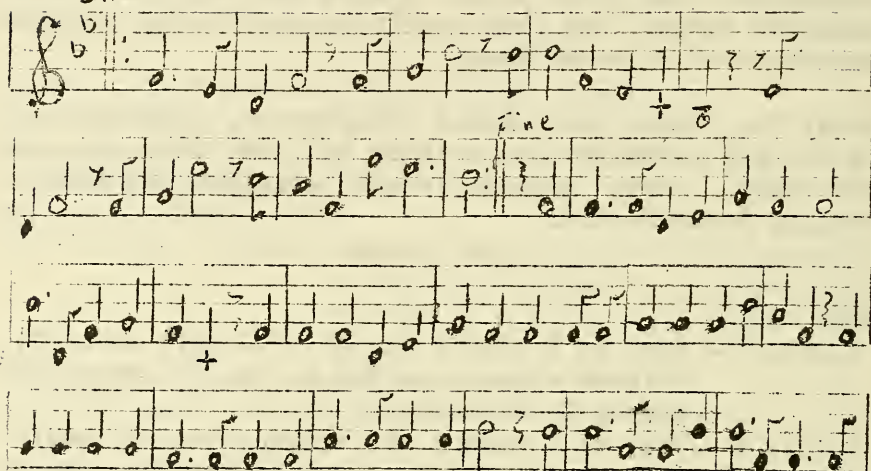
George writes: "You really put me in a quandary when you asked for my "favorite" folk dance. I do not have a real favorite! If you were to pin me down to one of my old-time favorites, I would have to mention the slow Vranjan ka ("Sano Duso") which I have always liked; its slow, quiet gentle-moving feeling has always appealed to me." I learned it from Dick Crum at Maine Folk Dance Camp."

MY FAVORITE FOLK SONG

From TONY SALETAN
Brookline, Mass.

THE GOOD TIME

Chorus



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printed by permis-
sion

Horns:

Oh, the good time, the good time, the good time's
coming on.

The good time, the good time, the good time's
coming on.

Yes, the good time, the good time, the good time's
coming on.

The good time, the good time, the good time's coming on.

1. Behold the Day of Promise comes full of inspiration
The blessed day by prophets sung for the healing of
the nations.

Old midnight errors flee away; they soon will all
be gone,

While heavenly angels seem to say, "the good time's
coming on."

Chorus.

2. Already in the golden east, the glorious light is
dawning.

And watchmen from the mountain tops can see the
blessed morning.

Through all the land their voices ring, while yet
the world is napping.

'Til even the sluggards begin to spring, as they
hear the spirits rapping.

Chorus

3. The captive now begins to rise and burst his
chains asunder

While politicians stand aghast, in anxious fear
and wonder.

No longer shall the bondman sigh beneath the
galling fetters.

He sees the Dawn of Freedom nigh, and reads the
golden letters.

Chorus

4. And all the old distilleries shall perish and
burn together.

The brandy, rum, and gin, and beer, and all
such, whatsoever.

The world begins to feel the fire, and even the
poor besotter,

To save himself from burning up, jumps in the
cooling water. Chorus.

Here's a song made popular by the singing Hutchinson family of New Hampshire. The quartet left their family farm in Milford in 1840, and for the next few decades toured New England, the rest of the U.S. and other parts of the world, bringing people together and spreading old-time joy much as Ralph Page does today.

The Hutchinsons were active singers in the struggle for equal rights regardless of race or sex, and in the movement against drub abuse. They sang in mid-nineteenth century terms for the abolition of slavery, for

woman suffrage, and for temperance. The song, The Good Time, illustrates their promotion of world peace and their beliefs in spiritualism.

This is the way Irene and I have been singing it. I've made a few changes to make it more singable today. Don't be discouraged by the nineteenth century wordiness. Get the swing of the chorus going first - it's a fine one for a crowd of people to join.

THANKS TO:

Ed Koenig pack of White Owl cigars
Martin Bacharach, folk dance LP
"Duke" Miller, cigars "My Choice"
Ada Dziewanoska, Polish stamps
Erika Whitman, Havana cigars
Jack Perrott, copy of his book "Irish Traditional Fiddle Music. Vol. 1
Bruce Johnston, copies of 3 of his recordings
Rich Castner, copy "Griswold's Old Time recipes".
Wm. Litchman, Northern Junket Index, Vol. 1
No. 1 to Vol. 11, No. 8.

Temple Univ. announces a special workshop Sat. April 27 1974: 10 a.m. Yves Moreau Balkan dances; 1 p.m. Morley Leyton, Polish dances; 2:30 p.m. Yves Moreau, Balkan dances; concert 8 p.m. by the Janosik Polish Dance Ensemble; 10 p.m. International Folkdance Party.

George Fogg leads English country dancing at the Old South Church, Congregational, S. Weymouth, Mass. Monday nights: April 8 & 29; May 13, and a big party May 20th. hours: 8 to 10 p.m. Ellen Mandigo furnishes live music.

Congratulations to the Skandia Scandinavian dance club on its 25th birthday which was celebrated during their regular meeting Wednesday, January 9th. During the evening club founder Gordon Tracie also was honored. He certainly deserved the accolades.

MY FAVORITE RECIPES

From HENRY LASH

Gourmet cook at Maine
Folk Dance Camp

GRAND MARNIER CAKE

Preheat oven to 350° degrees

Cream 1 cup butter with
 1 cup sugar until pale & fluffy
Beat in 3 egg yolks one at a time
Add 1 tsp. Grand Marnier
Sift 2 cups flour with
 1 tsp. baking powder &
 1 tsp. soda. Add dry ingredients
 to batter alternately with
 1½ cups sour cream
Stir in grated rind of 1 orange &
 1 cup chopped walnuts
Fold in 3 stiffly beaten egg whites into
 the batter. Pour into greased 9" tube pan
Bake 50 to 55 minutes. While cake is still in pan,
pour over it a topping made of
 ½ cup sugar
 1 cup orange juice and
 1/3 cup Grand Marnier
Let cake cool before removing from pan. Then sprinkle
cake with blanched, slivered almonds.

CHOCOLATE SAUCE

Mix together ½ lb. butter
 1½ tbs. powdered sugar
 1¼ cups evaporated milk
 8 oz. Baker's chocolate in
the top of a double boiler. Heat over hot water until
smooth and blend well.



CHOCOLATE POT de CREME

In the top of double boiler melt:
8 ounces chocolate chips
5 T. cold water
1 T. instant coffee

When Melted add:
5 egg yolks slightly beaten
2 T. light rum

Cool slightly - - add

5 stiffly beaten egg whites

Pour immediately into pot de creme cups, or custard cups. Cover, and chill at least 12 hrs. When serving, top with:

$\frac{1}{2}$ cup cream, whipped
2 tsps. ground almonds
2 tsps. coffee liqueur

The "proper" way to eat this is to eat a few spoonsful, then add more whipped cream!

MACADAMIA NUT BISCUITS

$1\frac{1}{2}$ cups flour
 $\frac{1}{2}$ tsp. salt
 $\frac{1}{2}$ cup soft butter

$\frac{1}{4}$ lb. grated Swiss cheese
1 egg
 $\frac{1}{3}$ cup chopped macadamia nuts

Blend butter, cheese & egg. Work in flour, salt & nuts. Make into rolls & chill. Slice into thin slices & bake on lightly greased pan in 400° F oven, or until lightly brown.





THE THREE FACES OF CONTRA DANCING

by STAN BURDICK
Co-editor, Publisher of
American Square Dance Magazine

Dear Ralph:-

In addition to using the letter enclosed please swallow your humble attitude for once and use the accompanying feature which I've just written and sent to San Antonio for the 1974 National Square Dance Convention Program Book. It will make a good addition to your anniversary issue and the folks in San Antonio would allow you to use, with credit, of course. I'll bet you don't remember the night I came over from Sargent, do you?

And the letter:-

Thanks for the opportunity to say a few words about the "Northern Junket", on its 25th year of publication.

Since you hinted so broadly that you didn't want a bushel basket full of praises for your continuing efforts in the contre/folk/square/publica-

tion work, I'll accept that and say nothing like that at all - when someone hits me over the head with an 80-watt Newcomb to get a point across, I get the point, generally.

You are always welcome to reprint anything Cathie and I may have used in our magazine, with credit; and we hope we can continue to do likewise, as we've done from your fine magazine (oops, if you don't like the word "fine", change it to "colorful", since it has so much literary "color" it could make a small rain bow blush with envy).

Please publish the "Junket" for another twenty-five years! It is the only area magazine with "real character", reflecting many sides of its editor, and is enjoyed by several thousands both in and outside of New England!

Regards

Stan Burdick

And now for the article!

"Balance and swing with the one below . . Down the center with your own . . Cast off and turn contra corners . . All go forward up and back . ."

There we were, in the little Town Hall Building (white wood-frame, of course) in Hancock, New Hampshire, back in the early 1950s, experiencing the once-in-a-lifetime thrill of dancing to the contra master, himself, Ralph Page, calling in his own rural home setting.

How can one describe an authentic touch of Americana like that? It was a sensation out of the past - a fleeting glimpse of our dance heritage - like eating home-made ice cream fresh out of an old crank-type freezer.

As you'd expect, the live band accompanying Ralph on the stage were veterans of their art, lending that vibrant musical lift so vital to the enjoyment of traditional contras.

There were wall-to-wall dancers, dressed in typical conservative New England attire; mostly plain dresses, white shirts, dark pants. There was precious little prefabrication - no frills - the smiles on their faces sprung forth from genuine enjoyment of the dance. The shuffling of feet in perfect cadence with the music and prompting gave the event an elegant characteristic that is almost impossible to describe. It made me want to climb to the top of one of those lovely white church steeples and shout across the hills to whoever would listen, "Come quick, everybody, and see this - here's a real flashback of our great grandparents at play, and this live action will soon be gone forever!"

<<->>

Ralph, himself, standing so firmly on the stage you might think he was affixed to it, prompted the commands with such a beautiful regard for phrasing you'd swear that technique had to be an inborn thing, not learned. I remember how he cupped the oval microphone close to his lips, the way a seafaring adventurer in a mood of relaxation would hold a favorite briar. His voice was clear and relaxed - no vocal gymnastics.

<<->>

His deep-hued plaid shirt told a special story, too. It said, as only a shirt can say, "Look here folks, you don't have to dress up fancy for this party, but here's a touch of color for our special activity because we want to look nice, but we don't have to look as gay as a flock of peacocks!"

<<->>

It was a mixed program of waltzes, polkas, couple dances of the day, squares, quadrilles, mixers and contras. They were all well-known to the crowd, and after a while Ralph used only minimum commands.

<<->>

Charlie Baldwin had arranged for a group of us to go over to Ralph's dance from Sargent, where we were participating in Charlie's New England Square and Folk Dance Camp, a memorable event in itself. Charlie saw to it that contras would come alive in every dance session at the week-long camp, but the Ralph Page experience was a special treat, long to be cherished.

<<->>

Over a number of years at Charlie's camp, relocated in Becket, Mass., contras became standard fare, and I had both the fun of dancing and calling them. But the guy who came on the scene to really popularize contras, both at Becket and throughout New England, was Herbie Gaudreau, father of the "modern" contra.

<<->>

Herbie's genius produced a blend of the old and the new. He retained the formation, the timing, the phrasing, and the prompted quality of the traditional contras and added the ingredients of updated movements (swing thru, spin the top, etc.) along with "everybody active" and double progression to enhance the action and simplify the teaching.

<<->>

Herbie is responsible for the classic "Eight Count Special", and the "Becket Reel", which later became widely circulated as "Slaunch to Donegal". His infectious smile and humble attitude as well as his flawless delivery endeared him to thousands of square dancers. Like the slogan of a well-known brand of homemade pies, "Nobody doesn't love Herbie Gaudreau". His first bit of national recognition came at the time of the Miami National Convention.

<<->>

There were many pioneers in the contra field, and many practitioners of the art of calling "contra"; but the other important "face", widely recognized for his contribution is that of Don Armstrong, a teaching specialist, so adept he'd have a whole Watusi tribe dancing Contras in five minutes! Don leans a bit more toward the traditional style, but like Herbie, he has composed many new contras that are becoming classics. He is contra editor of Square Dancing magazine, and recently wrote a new book, destined to be a classic in the field, "The Caller/Teacher Manual for Contras", published by the SIO American Square Dance Society.

<<->>

A golden opportunity awaits all participants in the National Square Dance Conventions, particularly at San Antonio this year, because Contras are taught and danced on a daily basis. In addition, several panels are set up to create interest in calling and prompting contra dancing, in the hope that square dancers will "discover" this fascinating form of "dancing to the music" in longways formation. As time passes, it is hoped by many of us that contra dancing will take its place alongside square and round dancing as a hallmark of our heritage, and the "frosting on the cake" for square dancers everywhere.

<<->>

And when we think of contras, we must pay tribute to three great "Faces of the Contra Art", Ralph Page, Herbie Gaudreau and Don Armstrong.





THE NAME OF THE GAME IS TRADITIONAL

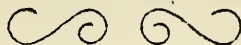
by LAWRENCE "DUKE" MILLER
Director of Athletics(ret)
Gloversville, N.Y.

Sincere congratulations on the 25th birthday of your baby - The Northern Junket. It does much to preserve valuable New England folk lore and particularly the traditional style of dancing done in New Hampshire since earliest times.

During the 25 Junket years how many times have you and I discussed the false impression that too many people have of Eastern Style Square Dancing? Most of them think of it as what the two of us call "Bar-room Dancing".

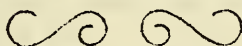
Thirty or forty years ago this roughhouse type of dancing was just as prevalent in the mid-west, north, south and even in Canada, as it ever was in New England! In fact one can still find it in bars and dives under the name "Squares & Rounds". Why the name "Eastern Style" should have been stuck on it no one will ever know. Suffice to say that this term has hurt true traditional dancing and every effort should be made to cor-

rect the mistake, because nothing could be farther from the truth, but somewhere along the line we have done a lousy job of presenting a picture of true Eastern Style Square Dancing to the public.



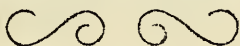
Just compare this with the selling job done by the Western-Style-Club Style crowd with TV exposure, plus campaigns by callers, dancers, magazines and record companies. Without doubt they did all dances a favor by taking square dancing out of barns and bars and returning it to the decent atmosphere of town halls, schools, churches, and colleges. This is possibly its greatest contribution.

To reminisce is supposed to be a sign of old age but my reply to that is "A person who cannot reminisce has not lived." With this in mind I offer the following comments.



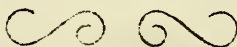
If we go back about 40 years the only square dancing found in many areas was pretty rugged to say the least. Generally held in barns and bar-rooms, often the caller, musicians and dancers, were half-shot before the dance started. Without a fight or two it was a poor night. City people put on overalls, straw hats and bandanas, and thought they were square dancing. Before long decent people would no longer attend, but carried away the idea that all square dancing had to be like this.

Incidentally, most of the dances were the simple visiting couple type, often memorized, each to a certain tune. When that tune was played they did their memorized thing regardless of what the caller prompted. Since any 3rd grade child could memorize such sequences and did so, more people by the thousands still believe this to be all there is to Eastern Style - simply because they have never seen anything better.



Fortunately a few stubborn Yankees, like yourself in the Mooseneck Region of New Hampshire, set up islands where true Eastern Style dancing and music was preserved in traditional style. In your case I know that it cost you both jobs and money to stick to your guns before winning the battle.

About the time the Junket was born you got me back into square dancing by sacking two beautiful Hill Camp counsellors on Bob Howard and myself at Camp Marienfield. Since I had not danced squares since college days over 20 years before, all, including myself, were surprised that I did not fall over my own feet. The whole thing snowballed on me as I started to call a little.

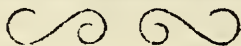


As you well know I like all kinds of dancing, but I fully realize that in this I am somewhat of a freak. Most people can enjoy only one style, and anything else is pure torture for them. This should be no credit or discredit for anyone, but it does make people averse to trying things with which they are not familiar. They have never even seen true Eastern Style, let alone dance it, but they say that they don't like it. Many Eastern Style dancers are just as bad in their attitude toward Western Style, but have not done enough of it to catch the type of fascination it holds. Of course no one style can be perfect for everyone! Arguments, even in the same family result.

You know my philosophy. Like some others, I detest the terms Eastern Style, Western Style, Club Style, Hi-level, etc. I would much prefer Traditional, Modern, Experienced, etc.

Encouraging signs are:

Increase in numbers of spots offering true Eastern Style programs.



Great increase in numbers of young people attending. Some may look like hippies, but conduct and dancing is fine - they have a feeling for the old music.

An increase in the numbers of young people who can really play traditional music.

Response of young and old alike to good leadership, not a bunch of rules, but suggestions as to clothes, conduct and dance-style. Many just do not know what is proper and have had no chance to learn.

An increase in the number of young callers who call traditional dances well.

Great increasing interest among callers about contras, even holding workshops on the same. Caution: few if any callers should attempt to call contras without having danced them to proper music first! Lack of feel and poor presentation of contras will turn your dancers against them forever.

Many of the Western callers now want to include contras in their programs but are stymied by lack of live musicians, and even more so by the fact that most record players will not play 78 rpm records. Very few of the best contra and quadrille tunes have ever been transferred to 45 rpm speeds or even to LP and some modern machines will not play LPs either.

Right now, the greatest thing promoters of Eastern Style can do is to pressure record companies to get the 78 rpm records made by several fine concerns, transferred to 45 rpm. No new recordings are actually needed.

To dance contras or quadrilles to modern Western type records is like trying to waltz to Chinese music. The feel is just not there! Bob Osgood of Sets In Order was at East Hill last summer and seconds this opinion on the need for such 45 rpm records.



The so-called modern square dance movement is ready for a revival of some of the old dances which would now seem new. It would result in dancers not only being on the beat, but also on the phrase of the music.

Although I do not want to become maudlin about it many of us do recognize the fact that for several years you stood alone in offering true traditional New England dancing against great odds. The greatest reward any dance leader and caller can receive is to feel wanted - and you are wanted as well as needed.

Lawrence Loy once said "Don't ever become a full-time caller. It spoils too many nice people." And I once heard Ed Gilmore to say "In old-time dancing, both Eastern and Western, there were never over 15-20 true basics used; ~~danced~~ hundreds of dances could be done with them. Of course certain graces and steps were used automatically but had no names. A true basic is a move or call in dictionary English, which cannot be accomplished by use of directional matter." By this standard we have only about two dozen true basics - all the rest of the 1500 must be false basics, or gimmicks?

Too many callers and dancers judge success by the number of basics they know rather than how smoothly they dance, how much fun they have, and how friendly they are. No kind of square dancing is wrong unless it becomes a rough-house, a drunken brawl, or a drug binge. Enjoy all the rest. There is room and need for all kinds of square dancing and it is assinine to pick one kind and say that all others are no good, particularly without trying them several times. No two people are alike, and you cannot force your likes on the other person. All you can do is to present your preference fairly.



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The Nova Scotia Dance Camp, 1974, sponsored by Nova Scotia Dance Federation will be held at Gardiner Mines six miles from Sydney, August 10th to 18th. Dance instruction is offered in Social Ballroom, International Folk, Scottish Country, Modern & Traditional squares & Contra dancing. Full information by writing Mrs. Pat Kent, 13 Digby Crescent, Dartmouth, N.S.

You might be interested in hearing about: AMERICAN FOLKLORE an 18 day summer workshop seminar, June 27 to July 14, 1974, at New England College, Henniker, N.H. Course will be taught by Linda Morley, Associate Professor of Folklore at New England College. Write for more information from: New Hampshire College and University Council, 2321 Elm St. Manchester, N.H. 03104.

NH KEEL
03

Ernie Pyle



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